



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

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Wilfred Owen Window dedicated

glass. If you are ever in the area, it will be worth contacting the parish to arrange a visit.

Exploring the future of stained glass

JUDY WILSON reports: A brief announcement in the St Edmundsbury & Ipswich Diocesan newsletter, of all places, alerted me to Derek Hunt's talk about stained glass, in support of St Mary's Haverhill Church Heritage Fund. So I went along to learn more.

To the glass artist, the way stained glass is made and preserved, conserved and painted or engraved is everyday knowledge, but to the layman it is an almost magical process that reveals and expresses in design and composition ideas, concepts and events, and even portraits.

After a brief introduction to explain the history and tradition of stained glass making, Derek proceeded to enlighten us about modern techniques that give today's glass artist the freedom to produce larger or free-standing compositions. Who would have thought that screen printing or computer generated images could be incorporated in stained glass double glazing or "photo-realistic" images realised in glass panels? It was a fascinating talk lavishly illustrated by examples of Derek's own work!

Scientific innovations

Alongside the traditional, the use of modern techniques and scientific innovations are an aspect of glass making today which Derek then explored as a way to ensure the future of the craft.

He is adamant about keeping the craft alive and fearful lest the art of stained glass making and conservation – already on the endangered list – should die completely.

He listed the organisations striving to keep the craft resilient and focused, including the WCG and the Stevens Award, and is extremely keen that educational exposure should be revived, expanded and, above all, continue – to encourage the next generation of artists so that there is a future for the historic art of stained and engraved glass.

SUSAN KEANE reports: The Hildebrands and I were Glazier guests at the special service to dedicate Stevens Competition entrant Natasha Redina's dramatic window commemorating the WW1 poet Wilfred Owen, who was once lay assistant to the vicar of the parish.

The service at All Saints Church, Dunsden was led by the Bishops of Oxford and Dorchester in a packed church decorated with flowers in the bright colours featured in the new window.

I really enjoyed this unusual service, which was interspersed with a young man reading some of the many letters the poet wrote to his mother, demonstrating his growing concern for the poor and the gradual loss of his faith.

Before the service, delicious refreshments were served to guests in the village hall, which had been the local school where Wilfred Owen taught the very poor, local children. Members of the Dunsden Owen Association explained the history of the poet's involvement with Dunsden and the decision to commemorate this connection with a stained glass window.

Importance highlighted

The importance of the Stevens Competition (and the Brian Thomas Memorial Prize Design Only which was won by Natasha) in bringing this dream to reality was highlighted. Then there were two films about making and working with stained glass before Natasha gave an illustrated talk about her research, the design process, choosing her glass and the techniques she used.

No photograph does justice to this stunning window, which is brighter, lighter and more interesting than I had anticipated. The Dunsden Owen Association must be congratulated on the brave choice to select a contemporary design for this 1842 rural church full of conventional Victorian stained



Natasha Redina's Wilfred Owen Window installed in All Saints Church, Dunsden Green, Oxfordshire.

Please see inside the story of Natasha's journey which ended in the dedication of this memorial window.

Bridges, tiaras and diplomats

DAVID STRINGER-LAMARRE reflects on his year of office as Master of the Worshipful Company of Glaziers & Painters of Glass.

I wish to thank all the people, within and without the Glaziers, who have supported me and the team, during the year that I have been Master. There are many.

Before my term of office started, the various stakeholders discussed and agreed three themes. One, a continuation of the promotion of stained glass as an art and craft. Second, increasing the opportunities for Glaziers to meet each other, and also the members of other groups. Third, to grow the number of connections (bridges) between the Glaziers as an entity and other organisations.

Around these the many activities of the Glaziers' Company and the Glaziers' Foundation continued; well done to all involved.

Membership retention and acquisition is important to all livery companies and certainly the Glaziers. During the year the message was clear, as it was when I joined: Glaziers is open and welcoming. The various speakers we had during the year kindly spoke about the importance and power of diversity and inclusion, something that I support.

Speaking opportunities

The year provided opportunities to speak about and highlight stained glass, including webinars, the Stevens Competition, the Stained Glass Repository and the work of the Education & Training Committee working with our local communities. I was pleased to be able to speak about the Glaziers with HRH Prince Edward, the Duke of Edinburgh during a garden party at Buckingham Palace.

It was a special moment during the overseas trip to Athens, to not only see the first major window of Past Master Alf Fisher in St Paul's Church, but to read out his words about the window and his journey in stained glass, in the church. Similarly, it was a positive experience for the travelling group of Glaziers to visit Barley Studio in York, on its 50th anniversary, and witness first hand the



Outgoing Master Glazier David Stringer-Lamarre – growing the number of connections between the Glaziers as an entity and other organisations.

many stages involved in the art and craft of stained glass.

On the theme of visits, Theodora and I were very pleased to visit the Stained Glass Museum at Ely. Jasmine Allen spoke about the history, present situation and possible future developments for the museum, as well as providing a guided tour of the many items within the collection.

The role of Master provides an advocacy and promotional opportunity with respect to the work and activities of the Glaziers with other organisations, and on a wider plain for the livery movement and the "City" in general. There is a certain knowledge awareness deficit about what a livery company is and what it does, as well as the working of the civic City.

Various organisations

During the year members of various organisations and friends attended functions of the Glaziers, with several applying to become members. I was very pleased that several diplomats attended our functions during the year. Thank you to all Glaziers who engaged with our guests and described, and indeed extolled, what we do.

Four multi-partner events were organised during the year, allowing us to put into action the three themes of the year, as well as increase awareness about our home, Glaziers Hall, which we share with our good friends the Launderers and the



Gifts of Glazier Bears became a regular feature of the memorable welcome David Stringer-Lamarre gave to his guests and keynote speakers at events.

Scientific Instrument Makers. The events were: Chinese New Year; Women in Art and Business; The Power of Networks; "Culture, Art and Heritage in the Built Environment".

It was pleasing to see so many people from various organisations at our events. The several groups included: the Worshipful Chartered Architects, Constructors, International Bankers, Launderers, Masons, Wheelwrights, World Traders; the Guild of Young Freemen, Aldgate Ward Club, Bridge Ward Club; the British Malaysian Society, Institute of Directors Glass Ceiling Group, Institute of Directors International Trade Group, Institute of Directors Property & Built Environment Group; the Federation for the Built Environment; Women in Banking & Finance.

Continuing the theme of engagement, I was pleased that Glaziers were joined by two further organisations at our 250-plus attendees Mansion House Banquet: the City Livery Club and University of Oxford Society, London Branch. Both Chris Hayward CC and Cheryl-Lisa Hearne rose to the occasion and delivered engaging speeches, as of course did the Lord Mayor Locum Tenens, Sir David Wootton and the keynote speaker, Paola Diana. A memorable night.

Large ecosystem

Glaziers is part of a large ecosystem within the City of London and the role of Master allows one to more fully appreciate this. Livery companies, guilds, ward clubs and other organisations have common bonds which allow not only an easy conversation to be started, but an open hand of welcome to be extended to those who seek to engage. Attending multi-livery events such as the elections and services in St Paul's and elsewhere provide an opportunity to see and hear about what other organisations and their members are doing.

I was pleased to take part in our Annual Service within Southwark Cathedral, an important and special connection for Glaziers. Given my interest in rowing, Theodora and I were thrilled to take part in the Admiral of the Port Race, especially as our ladies team won and we all received winners' medals!

Being the Master gives a special perspective on the very wide range of activities the Glaziers are involved in. It is also being a part of a chain of history, which stretches back to the 14th century and hopefully forward for many years to come. Being a member of the Glaziers is being part of a family.

Lucem tuam da nobis deus.



One of David Stringer-Lamarre's multi-partner events – "Culture, Art and Heritage in the Built Environment" at Glaziers Hall.



Natasha Redina's journey from her original studies to tracing Wilfred Owen's life ended in the making of this window (centre) in the church where he worked as a lay assistant when a teenager.

Following in the footsteps of Wilfred Owen

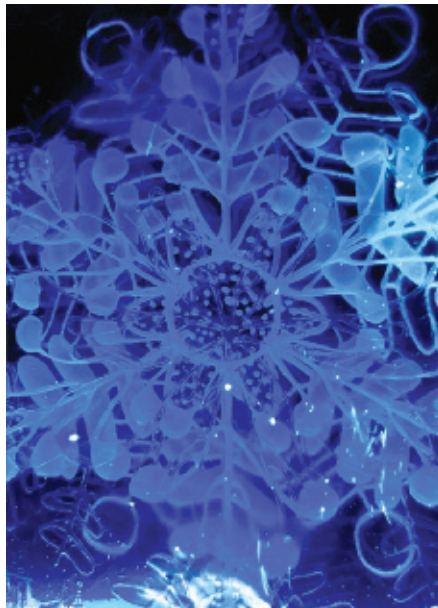
NATASHA REDINA describes the early development of her art and how, through the Stevens Competition, she created the Wilfred Owen Window in All Saints Church, Dunsden Green, Oxfordshire.

Beauty and harmony, both in nature and in the sacred arts, have always fascinated me. I studied World Religions at SOAS and Heythrop College. I have a Masters in Transpersonal Psychotherapy, so am well versed in Jungian archetypal imagery and symbology. I've been involved in many art exhibitions and academic conferences internationally, weaving together academic research, film, sculpture and installations.

I love working with my hands and I attended many courses at the Prince's Foundational School of Traditional Arts. In 2018 I attended a course in stained glass with Genista Durham, and since then I have been hooked! I went on to study



St George and the Dragon – part of Natasha Redina's first commissions.



Snowflakes – as developed by Natasha at Swansea College of Art.

with Maria Zulueta at Morley College North (previously part of Kensington and Chelsea College) gaining distinctions in UAL and BTEC Diplomas in Glass.

As a Livery recipient, I trained with Thomas Denny, Patrick Costeloe, Jonathan Cooke, UWTSD, Jonathan Soper, Lamberts, Derix, Auravisions and Maria Paula Farina Ruiz.

My first church commission was two complementary stained glass panels, commissioned by Adam Munthe for his chapel at Southside House, Wimbledon. One panel, mostly Lamberts blue flash glass, depicts St Peter and Mary Magdalene. The other, predominantly Saint Just red on green flash, features St George and the Dragon,



Keeping things bottled up – Natasha's Alchemist which went on a grand tour of the UK.

inspired by the 15th century Novgorod School icon (Russian Museum of St Petersburg).

They are relatively small in size (38cm x 58cm) and each comprises just over 70 pieces of glass, painted, stained and sandblasted. These two glass panels felt like my initiation into the world of stained glass.

Engraved lights

I then undertook a commission in the Netherlands of six hand engraved lights (138mm x 138mm) created for the side panels of the entrance to Jan de Munk's home in Middleburg. These were based on Snowflakes drawn and described by Leonard Stocke as falling throughout 1740. I drew each snowflake using my Dremmel drill and they were installed by Rinus Rentmeester. I developed these images further at Swansea College of Art earlier this year by layering acid etched and sandblasted glass, creating three-dimensional effects.

In 2021 my stained glass piece "The Alchemist" – went on a grand tour of the UK thanks to the BSMGP Centenary Exhibition. Both in 2021 and 2022 I received first prize in the Brian Thomas Memorial Prize Design Only category, through the Stevens Architectural Glass Competition. In 2022, through the same competition, I received the commission for the Wilfred Owen memorial window at All Saints Church, Dunsden Green, Oxfordshire.

Lasting impression

The brief was to create a striking contemporary artwork at All Saints Church, Dunsden, which would leave a lasting impression on all who visit the church.

The design was based on the sacred geometry of the church itself. Owen was in Dunsden as a teenager and worked as a lay assistant, during which time he saw much death, including a mother and child, Hilda and Alice, who died in a horse and cart accident and for whom he wrote the poem Deep Under Turfy Grass. The concept behind the window is how to bear suffering, injustice and death.

This window invites the viewer to start at the bottom, where they encounter a very young Wilfred, and it gently allows their eyes to ascend, through the pink/blue hues of the sky, onto the moon filled night, into the light blue of the sky and beyond to the stars and unknowable cosmos. The ascending movement is guided by the curvature of the ►



During a ceremony in Ors, France where Owen was killed Natasha witnessed the moon over the graves and reflected this in her Dunsden window.

text, leading the eye up and round and down again, so as to complete the circle of life and death and life.

The window plays with perspective. Semi-transparent, it invites active participation from both the observer and external fauna and flora, shimmering and changing in response to movement and light variations. It is multi-layered, so there are images which appear and disappear according to the light conditions. Its aim is to create a space of quiet contemplation and healing for those who have lost loved ones “too soon”.

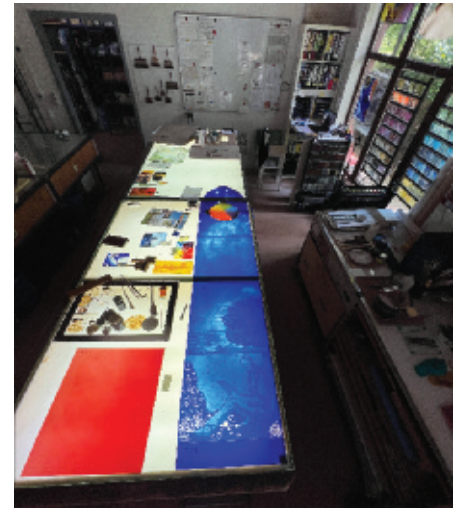
Owen trail

My research led me to walk in Wilfred Owen’s footsteps; walking where he walked, speaking with locals, becoming an observer and collector of sights, sounds and smells. Before entering the church, I first walked the Wilfred Owen trail around Dunsden Green, images which made their way into my design.

Tracing the footsteps of another pivotal moment in Owen’s life, I visited Craiglockhart in Scotland. I met the archivists at the War Poets Collection and found out about Owen’s recuperation during the war, where he met Siegfried Sassoon and Robert Graves. I incorporated thistles in my panel to reflect his time there.

I then travelled to Ors in France, where Owen was killed, just one week before Armistice. I arrived at Forester’s House, in the middle of a forest, at 5am. I heard gunshots in the dark, and there was an eerie feeling. There was a moving ceremony that night for all the soldiers who had given their lives. The image of the moon over the graves made its way into the panel as did the bleuet de France, a blue cornflower.

Douglas Hogg had been assigned as my art adviser by the Worshipful Company. He was great – equally supportive and challenging. He helped steer me through



Natasha was able to utilise most of the facilities at Derix Glasstudios in Hesse, without assistance.

what I discovered to be a complex world of stained glass. He encouraged me to retain my own voice and vision. He also had all the contacts I needed in Germany, so I booked my flight. And in September 2022 I landed in Nuremberg and eventually ended up in the Bavarian town of Waldsassen in order to visit Lamberts, one of the biggest mouth-blown, flat coloured glass sheet producers.

I was warmly greeted by Michael Brückner and we spent the day discussing my project and looking at glass colours and prices. I secured the price of the glass in the autumn of 2022, before getting Oxford Diocesan Advisory Committee approval. It turned out to be a wise move as the price subsequently increased in 2023.

German workshops

I especially value the openness of the German workshops I visited. My experience was that they generously shared techniques and processes, and there is a vibrant cross fertilisation and expansion of the industry. I chose to work at Derix Glasstudios.

As soon as I entered, I felt at home. Everyone in the team was incredibly friendly and open, and there was a real spirit of facilitating the artist’s process. After discussions with Bianca Bajohr, I chose to use mouth-blown glass and hand etch and paint all the detail myself.

It was a daunting proposition as I had never made such a large scale piece. It came to life through a lot of very lucky experimentation and lateral thinking. It was amusing seeing the reaction of some of the technicians at Derix to my approaches, but it sparked a lot of fascinating conversations. There was a lovely atmosphere of support for this crazy British artist.

I worked 15-hour days, and this complete immersion away from daily life was invaluable. The wife of Frederik Richter, the general manager, even made me hot meals each day to make sure I ate.

Impeccable work

Dan Humphries, whose work I have always found to be impeccable, and into whose hands I entrust my glazing work, had taken precise measurements. Based on his ▶



Visited by Natasha – Lamberts in Bavaria, one of the biggest mouth-blown, flat coloured glass sheet producers.



How all the shading and figure work in Natasha's Wilfred Owen Window came together is best exemplified by Goethe's colour wheel.

calculations, I divided my design into seven double layer sections. I used two layers of Lamberts flash glass, one blue and one red on transparent. I had access to all facilities at Derix, apart from the acid bay. For this I had the assistance of the remarkable Olaf Hanweg who had worked with Scott Parsons in the US.

I would carefully prepare each panel using liquid resist and then draw detail and paint with turps to create a watercolour effect when placed in acid. I had set myself the challenge of not using any enamels; instead I wanted to use traditional materials with modern techniques.

All the shading and figure work were done through acid etching each layer (one red and one blue) with the sole addition of silver stain



Installation of the window at All Saints Church, Dunsden Green required collaboration – so here are Dan Humphries and his colleague India Savill with Natasha (right).

and bistre brown for the lower panels and tracing black for upper ones. It was a complex and tricky process, but it eventually all came together and the spectrum of colours obtainable just through these three primary colours is best exemplified by Goethe's colour wheel.

Final day

On the final day in Germany, Anna Rothfuss took me to see the nearby Chagall windows in Mainz. She bought me a meal and helped me to debrief and return to normality again. I asked her, what was the secret of their success? "It's simple," she said, "we are never in competition with the artist." Collaboration rather than competition – it seems like a very good motto to me.

Collaboration was essential when it came to installing the window and EPG (environmental protective glazing), and this is

where Dan Humphries and the indomitable India Savill stepped in. Thanks to Steven Hughes (an Englishman working at Derix) the export/import process was straight forward and affordable. The art glass panels were delivered to Dan Humphries' new studio in Glastonbury. He placed each of the seven double panels in their leads, then built a $\frac{5}{8}'' \times \frac{5}{8}'' \times \frac{1}{16}''$ brass frame.

For the environmental protective glazing he used three panels of toughened 4.5mm Schott Goethe glass from Pearsons, allowing for 45 degree top and 30 degree lower parallax. These were siliconed to reduce the shadow cast on the stained glass and he used leads at the perimeter to act as a buffer between the toughened glass and mortar/stone.

A booklet is to be produced to accompany the window, regarding the making process and symbology behind the design. ■

The Glaziers' Education Partnership in action

As part of the Education & Training Committee's Glaziers' Education Partnership programme, 14/15 year old Year 9 Christ's School Richmond students visited artist John Reyntiens' studio for a workshop session and, separately, the V&A's stained glass collection. GEP member Elizabeth James, former teacher and a volunteer at the Southwark Cathedral Learning Centre, says: "It was good to see the students so fully engaged in John's workshop and clearly enjoying their tasks.

"I was at the V&A with them as well and they also engaged with the curator's tour of



Christ's School Richmond students start designing in John Reyntiens' workshop session.

stained glass panes that depicted violent acts. The first one was a 15th century Massacre of the Innocents. It was brutal in

its depiction of the slaughter of the infants and was received in a very reflective way by the young people." ■

Veterans charity wins communications award

The joint Company of Communicators' and Glaziers' Company 2023 Clarity in Charity Communications Award has been won by Forward Assist for its campaigns raising the profile of women veterans' and their struggle against sexual harassment and bullying in the military. This has been focused through its recently launched charity Salute Her UK, giving women veterans access to mental health therapists to help reduce social isolation and loneliness.

The judging panel, which included the Master Communicator and Master Glazier, acknowledged the strong communications employed by Forward Assist in gaining hard-hitting media coverage through innovative work and ultimately achieving its objectives by being recognised in Parliament and by government.

The two Masters presented the award to Tony Wright, founder and CEO of Forward Assist, at a ceremony at Glaziers Hall on 23 October. This was a stained glass roundel organised by the Glaziers and specially created each year by artist Emma Butler-Cole Aiken.

Master Communicator Mark Glover said: "It has been wonderful to see the spirit of charity flourish in these trying times and for the livery movement to play its full part in helping those very much in need. The nominations were all high quality, fittingly becoming of the traditions and customs of



Master Glazier David Stringer-Lamarre and Master Communicator Mark Glover present the stained glass roundel for the Clarity in Charity Communications Award to Tony Wright, founder and CEO of Forward Assist, a charity which helps military veterans adjust to civilian life and campaigns against abuse in the Armed Services.

the City of London but also of the standards of professionalism within communications and public relations."

Master Glazier David Stringer-Lamarre said: "The fact that such a worthwhile charity has won the Clarity in Charity Communications Award has more than fulfilled the original ambition of the Glaziers' Company in being a joint sponsor. For us, associating the presentation of a stained glass roundel with

celebrating the achievement of this charity underlines the continuing relevance of stained glass art as a communications medium."

The runner-up was the Hand in Glove campaign run by the Glovers' Company Charitable Projects Committee with Marylebone Cricket Club Foundation to develop the first Under 12 Soft Ball Cricket Hub at Lord's indoor cricket centre for girls and boys.

LIVERY NEWS

LIVERY DINNER. The AUTUMN LIVERY DINNER was David Stringer-Lamarre's last as Master and so he was presented with a panel by Helen Whittaker. She had made it to specifically represent certain aspects of David's activities, as she explained from the top table to attendees. For instance, there was David's building of links with other organisations and also his work interest in China.

There was also a presentation of glass to the managing director of Glaziers Hall Ltd to pass on to the landlord. The guest speaker was former entrepreneur and now senior executive Melanie Seymour, who talked of her career as a woman in business.

Perhaps most important though were the awards for members of the South East London Army Cadet Force – the Stockdale Salver for Staff Sergeant Instructor Jade Rozier ("outstanding dedication") and the Community Award for Cadet Lance Corporal Aaliyah Wallace ("entirely selfless").

Among the numerous guests representing the Master's links with other organisations were Kyoichiro Kawakami and his wife Akiko from the Japanese Embassy, and consultant Ms Rie Hamaguchi.

NEW FREEMEN

CONGRATULATIONS. KEITH BARLEY on Barley Studio's 50th anniversary. JOHN HACKMAN on becoming Father of the Company after 53 years in the Livery, in succession to the late Peter Batchelor. JOHN REYNTIENS on having gone to the Palace to receive his MBE. Professor SARAH BROWN, course director of the MA in stained glass conservation and heritage management at York University, and director of the York Glaziers Trust, on becoming "the incredible

winner" of the 2023 Plowden Medal Award for conservation.

NEW FREEMEN. ANGELA BUNCE, previously investment banker and now founder of specialised travel boutique; AMIR EDEN, legal consultant; CHARLES GRATWICKE, Circuit Judge; ETHAN LEES, trainee solicitor; and Dato' JULIA WILSON, property lawyer.

NEW LIVERYMEN. HARPREET GIANI, OLIVER SIMPSON and ANGELA STYLE.



New Liverymen Harpreet Giani, Angela Style and Oliver Simpson with Master Glazier David Stringer-Lamarre and Upper Warden Clive Osborne.

The Master's visit to York

The Master's visit to York Friday 15 to Sunday 17 September included visits to Barley Studio, the Stained Glass Centre, York Minster, All Saints Church and St-Martin-Le-Grand Church (with Peter Hildebrand as guide).

As the comments and pictures below show, it was both an educative and enjoyable event.

DAVID EKING comments: For Sue and I the York visit was a pleasantly nostalgic interlude. We have both been to the city more than once before, although not perhaps in quite the stylish comfort of Middletons Hotel. I will long remember the noise level in the pub on the Friday evening but our most abiding memory will be the enormous contribution of Keith Barley and Helen Whittaker to Saturday's programme, ably supported by the staff of Barley Studio.

Without them nothing would have worked. The expertly and beautifully restored medieval glass in All Saints, North Street is an impressive tribute to the immense skills of the studio.



Glaziers at the Stained Glass Centre, York during the Master's visit.



Master Glazier David Stringer-Lamarre summing up the highlights of his visit to York at the gala dinner.



Details from the Corporal Acts of Mercy Window, All Saints Church, York.

PAM and JOHN GOODWIN observe: On our last visit to York Minster (2018 with Past Master Keith Barley) we were unable to view the Great East Window due to the extensive conservation/restoration work that was being undertaken. This visit was very different.

Our guide Celeste, one of two recommended by Sarah Brown, stained glass artist and conservator, was completely sold on all aspects relating to stained glass, ranging from its construction and

interpretation to its conservation and restoration, and the need for action. She was able to show and talk to us about a number of windows within the Minster, including the magnificent, newly restored Great East Window, in a well informed and enthusiastic way, reminding us of the relevance and importance of stained glass in our history.

In particular we thoroughly enjoyed the visit to Barley Studio and the buffet lunch that followed at All Saints Church.

As with visits of this nature, time was always going to be against us.

DAVID BALL says: The word that characterised the visit for me was "Masterful"! Masterful organisation by the Clerk. The Master as ever in full command as the maestro he is and wonderfully supported by Theodora, all crowned by a wonderful last night dinner. Past Master(s): well, it was such a joy to meet so many much appreciated ones again and talk of old times, but the spotlight shone brightly on Keith.

"Instructing the Ignorant" is one of the Corporal Works of Mercy, an oft times inspiration for stained glass – and what a gentle, but thorough, stained glass instruction we had both in Barley Studio and then in All Saints Church. That last was *la piece de resistance* of the visit amongst many highlights! Thank you Barley Studio and all its people we met.

Finally, all present as "masters of the art" of being such good company, we made many new friends and were reminded of the joys of being a Glazier. ■



The Pricke of Conscience Window, All Saints Church.

A walk on the wet side

ANDY LANE, chairman of GLAZIERS HALL LTD (GHL), describes an investigation of the water ingress problems for the cellar area under the hall (The Arches).

We have known for some time that we have an issue of water ingress through the river wall in The Arches, and trying solutions such as passing it off as a water feature were clearly not satisfactory.

We have established that under our lease this seems to be the responsibility of the landlord but before opening discussions with them, the GHL board thought it appropriate to use our available property expertise to at least present as much information relating to the problem as we were able.

The Thames directly outside the hall is interesting.

Shallowest points

It is one of the shallowest points on the river. This causes the tidal flows to pile up and gives rise to the greatest tidal range of any of the measuring points on the river, the highest tides being over 7m. Which is a lot of tide! It also has the effect of making the tides flow faster and we may have one of the fastest tidal streams on the river as well. None of this is conducive to the structural wellbeing of our wall.

Accordingly, I led an inspection team of brave volunteers to try and access the foreshore in order to examine the wall at close quarters.

The best time to do this is when the foreshore dries out for the maximum period of

time which is at the highest tides, known as Springs, which occur just after the new and full moons, so roughly twice a month. Also maximum daylight was needed which required low water around mid-day. The times for inspection opportunities are thus limited.

Access to the foreshore is difficult. There are a number of ways down but most are gated and locked. Downstream looked too dangerous due to a small drying area and complicated piles around the jetties for the old Battersea power station and HMS Belfast. Upstream the first clear access is by the River Bus pier opposite the Globe. This is some 800m upstream from the Hall but a route with a good drying area and which looked passable.

I contacted the Port of London Authority to see if permission was needed. None at all was required but they were adamant that no "mudlarking" (digging through the river bed to find objects) could take place. They also offered to contact those responsible for the very secure entrance to steps on the opposite side of London Bridge from the hall.

A very helpful official contacted me, very pleased to help, but wanted to discuss the reasons for the project with me and the MD of the hall. He duly came round to the hall and it was clear that this was some form of security



Examining the exterior wall area for The Arches reveals the state of disrepair.



An intrepid band in their boots following their inspection of hitherto unseen exterior masonry faults which have led to water ingress at cellar level at Glaziers Hall.

review. The reasons later became obvious. There is extensive infrastructure carried in ducts under the deck of the bridge. Much easier and more accessible than buried in mud at the bottom of the river. And there is an Olympic standard 25m shooting range under the southern approach ramp. Complete with guns.

We passed the interview.

A team of volunteers was assembled comprising, in addition to me, PM Roger Shrimplin and Andrew Doyle (SIM), as our property experts, Will Simmonds (MD GHL) and Hamish McArthur (Co Sec GHL). Hamish, being the tallest, was most likely to survive to report back.

Compulsory boots

Dress code: wellies or walking boots (compulsory), white tie (optional) and bus pass in a plastic bag in case anyone fell in. Depending on whether this happened before or after low water would mean ending up either in Greenwich or Teddington and it's a long walk home either way.

In the images you can see the view of the hall from the foreshore which I suspect none of us has seen and probably no one will for some time. You can see from the views of the wall that there are extensive gaps between the blocks of masonry which explains our problem. There is a team photograph of the survivors.

We will be presenting our findings to the landlords.



With the tide out the scale of Glaziers Hall's wall situation is revealed in full.

INTERVIEW WITH THE INCOMING MASTER

Making an impact with change

Incoming Master Glazier CLIVE OSBORNE explains how he intends to carry out his year of office.



Incoming Master Glazier Clive Osborne – we want to attract more young members and we want them to stay with us.

Clive Osborne was born and educated in North Staffordshire. He read law at Christ Church, Oxford and was called to the Bar by Gray's Inn in 1978. Most of Clive's professional career has been spent in government service, mainly in the Home Office, where he became deputy legal adviser. He was a legal director in the Department of Trade and Industry, and legal adviser to the Northern Ireland Office at the time of the negotiation and implementation of the Good Friday Agreement. He was appointed the first legal adviser to the newly created Serious Organised Crime Agency in 2007. He is now retired from practice. Clive's wife, Ursula, is a retired solicitor.

Q. When you were approached some time ago to see if you wished to undertake the path to Mastership of the Livery, why did you go ahead? And during your time as Renter Warden and Upper Warden was there anything that strengthened your resolve?

A. I was elected to the Freedom in 2014 and advanced to the Livery the next year. I was Steward to Alderman Sir David Wootton when he was Master and joined the Court in 2020. When I was asked, the line of succession to Master seemed to stretch quite a way into the future. In fact, because some people dropped out, my turn has come rather sooner than I thought. Nevertheless, I suppose it was the ultimate destination, once I had accepted nomination to the Court.

My time as Renter Warden and Upper Warden has given me the opportunity to understand the Livery, its traditions and procedures in greater depth. I have also learned much more about the craft, building on my experience chairing the Craft and Competitions Committee.

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Q. Each incoming Master usually has a strategy for making an impact with their Mastership, necessarily involving some innovation or a change in style. What impact do you hope to make during your year of office?

A. The most obvious change will be that, in a departure from recent practice, there will not be a Mansion House Banquet next year. Instead I propose a Civic Lunch, attended by the Lord Mayor himself and one or both of the Sheriffs, at Merchant Taylors' Hall. There are two main reasons for this. First, the cost of the Mansion House has risen steeply. Secondly, a number of members have told me that they would like more daytime events, principally because of issues with travel in the evening.

We also intend to initiate informal early evening drinks in the Mug House (next to Glaziers Hall under London Bridge) on the second Tuesday of each month. The main purpose is to introduce potential new Freemen to members of the Livery. It will also provide an opportunity to show off the hall. The hall will be open for viewing on these occasions depending on external bookings.

Q. Your predecessor David Stringer-Lamarre's strategy included moving the Company to have a much expanded interface with other organisations, e.g. through joint and networking events at Glaziers Hall. Do you intend to continue with this?

A. David has done an excellent job in promoting and fostering good relations with other City institutions. I intend to continue with this and build on it. The starting point, for me, is the two other liversies with which we share the hall. We all have a particular interest in promoting the commercial use of the hall, from which we will all benefit.

"...I do think we might consider a more structured way of seeking feedback and suggestions from members."

I am also keen on contacts with the other craft liversies. I am very conscious that stained glass features on the 2023 "red list", compiled by the charity Heritage Crafts, of endangered crafts in the UK. We all have a duty to do what we can to promote these crafts.

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Q. Likewise, no doubt you would hope that your successor would continue with your changes. Should there be some formalised assessment, say by a particular committee and then by the Court, of the success or otherwise of the changes by a Master and then to embed those approved into the working of the Company?

A. My successor will be John Reyntiens, one of the country's leading stained glass artists, with a family background in the craft. I am sure he will bring his own distinctive style to the Mastership. I know that he already has a very exciting programme planned. I confess that I am not attracted by the over-bureaucratised system suggested by the question.

In my experience, members of the Company are not shy in giving feedback and ultimately, of course, people vote with their feet. That said, I do think we might consider a more structured way of seeking feedback and

suggestions from members. The recent survey on the reintroduction of the Loving Cup is a good example.

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Q. We have had an increasing number of younger people joining the Company and in doing so they are prepared to commit to the idea of the Livery as it is. Nevertheless, don't you think we need to adapt on a sensible and controlled basis to keep membership of the Company relevant as time goes on?

A. It is very gratifying that younger people are joining. They are, of course, the future of the Company. I think it safe to assume that they are attracted (at least in part) by the Company's history, traditions and its aims; and that they are committed to the Livery movement generally. Against this background, I do not favour the top-down approach implied by the question.

We want to attract more young members and we want them to stay with us. I do favour the establishment of a young members group, which might operate as a sub-committee of CMDS (Communications, Membership, Development and Social Committee), to ensure that changes we make respond to a genuine need.

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Q. A major task for every Upper Warden before becoming Master is to plan the following year's programme of events. How did you go about it? What are the challenges and did you manage to come up with anything particularly attractive?

A. My starting point was institutions with which I am associated and know well. I am a Bencher of my Inn of Court, Gray's Inn, which is not much known outside the legal community. It has fine 20th century glass in the chapel, including two panels discovered in our repository; and there is a large collection of heraldic glass in the hall. We will go there in May.

My old university, Oxford, houses examples of glass of all periods from the medieval to this century. John Reyntiens has recently installed a new window in the north transept of the cathedral, the first for 160 years. The cathedral is also the chapel ▶

of my college, Christ Church, and the window is a memorial to my old tutor, Edward Burn. We will have our formal dinner there when we visit in March.

I chose Paris for the foreign trip because I thought Notre Dame would be fully restored next year. President Macron promised that it would reopen in time for the Olympics. In fact this will probably not happen until 2025.

But there is plenty more to see and do in Paris. We also plan to visit Troyes, a medieval town on the outskirts, which has a very new stained glass centre, which has been highly praised.

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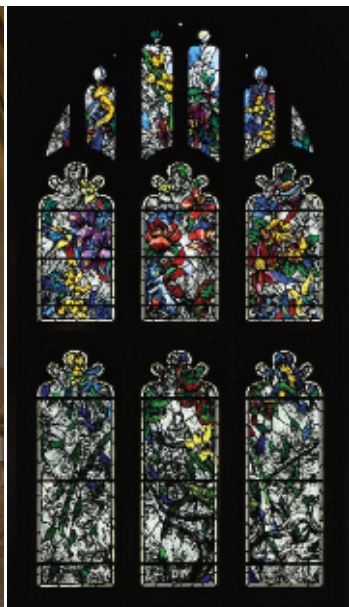
Q. I know this is a whole year in the future, but when your term of office as Master

comes to an end, what criteria will you use to judge it a success?

A. I have quite demanding financial targets to meet and I will be very relieved if I do. I would like to see greater use of Glaziers Hall, an increase in membership and some contribution to the future of the craft. Most of all I hope members have an enjoyable year. ■



John Reyntiens' St Francis Window in Christ Church Cathedral, Oxford. (Pictures by Ian Wallman.)



Details of the John Reyntiens St Francis Window. (Pictures by Ian Wallman.)



Christ Church Cathedral, Oxford gets its first stained glass window for 130 years

CLIVE OSBORNE reports: On St Frideswide's Day (19 October) a new stained glass window was dedicated in Christ Church Cathedral. The window is the first new stained glass to be installed in the cathedral for over 130 years. It is designed and made by our Renter Warden, John Reyntiens, in collaboration with Mai-Loen Tu and other members of his studio.

St Frideswide (died c. 727) is the patron saint of Christ Church. The daughter of the local king Dydan, she chose a life of dedication to Christ over royal status and marriage. She was the founder of the first church on the site and is remembered as founder and patron of the cathedral, university and city of Oxford.

The window, depicting St Francis, is given in memory of Edward Hector Burn, tutor in law at Christ Church from 1954 to 1990, and my tutor in the late 1970s.

The dedication ceremony was part of the Choral Eucharist for the Patronal Festival, presided by the Bishop of Oxford, Stephen Croft. The setting was the Missa Brevis by Grayson Ives (b. 1948); the anthem was "I got me flowers to strew Thy way" by Vaughan Williams, to the words of George Herbert, whose hymn "Let all the world in every corner sing, my God and King" was sung to end the service.

The sermon was preached by the new Dean of Christ Church, the Very Rev'd Professor Sarah Foot, the first woman to hold that office. She reviewed John's distinguished career in stained glass, mentioning, of course, that John's father, Patrick, was responsible for the glass in most of the windows in the college's hall, including the famous "Alice" window depicting Charles Dodgson, Alice Liddell and many of the characters of Lewis Carroll.

She said that John had memorably depicted St Francis in the beauty and exuberance of the natural world, his dull habit contrasting with a riot of colour of birds, trees and animals, inspired by those local to Christ Church. The dean remarked that while Teddy (as all undergraduates knew him) would not have invited many saints to his fantasy dinner party, St Francis would certainly have been one of them. The window is the generous gift of Edward's widow, Marilyn.

John's window depicts many species of fauna, including Edward's beloved dog, Piccola, and the three Christ Church ducks. One of their ancestors features in the St Frideswide window, designed by Sir Edward Burn-Jones, which is at the east end of the Latin Chapel.

There was a moment of drama when the dedication of the window was interrupted by a fire alarm, which meant the entire



John Reyntiens and benefactor Marilyn Burn share a moment as they stand in front of their window in Christ Church Cathedral. (Picture by Jane Moyle.)

congregation had to be evacuated into the drizzle of Tom Quad. This may have been caused by the great cloud of incense over the saint's shrine.

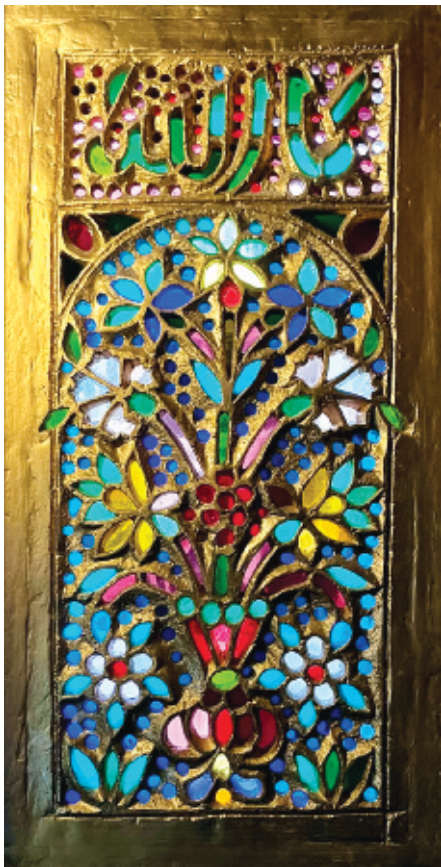
Traditional manner

But the interruption was short and, once we were back in the cathedral, the service proceeded smoothly. The bishop dedicated the window in the traditional manner and, after Communion, we emerged to the glorious strains of Bach's Prelude and Fugue in G major.

The evening concluded with a splendid dinner hosted by the dean and her husband, with Marilyn, John, his wife Charlotte and all his studio team as guests of honour.

John's window, together with the other glass in Christ Church, and more stained glass in other parts of Oxford, will be seen when we visit in March next year. There will be a formal dinner in Christ Church when we will be addressed by Dean Sarah Foot. ■

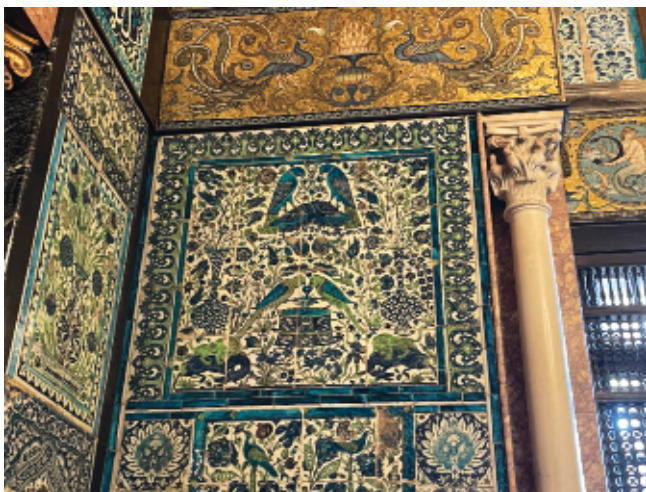
Discovering the beauty of Leighton House



An interior window in the studio of Leighton House – designed by George Aitchison and featured in Caroline Swash’s book “The 100 Best Stained Glass Sites in London”.

OKSANA KONDRATYEVA writes: In February 2023, His Majesty King Charles III visited Leighton House after its grand reopening, celebrating diverse traditional craft practices of the past and present. The Glaziers followed in the King’s steps, delving into the Palace of Beauty in Kensington.

Lord Frederic Leighton (1830-1896) was one of the most eminent British artists of



Leighton House’s Syrian tiles with tiles by the Arts and Crafts ceramacist William de Morgan.



The lattice box in Leighton House’s Silk Room.

the late 19th century. His deep appreciation of art, architecture and craft resulted in the construction of his house-studio by Holland Park, opened as a museum in 1900. In the mid 2000s, when I moved to the area, Leighton House had been little known to the wider audience; and it has been wonderful to see how a hidden gem has been brought back to life after its extensive transformation, being recently shortlisted as the Museum of the Year.

Every room is an excellent vignette of Leighton’s extensive collections, ranging from Chinese pottery to Italian 16th century furniture, paintings by Constable, Millet and Burne-Jones to Rodin sculpture. But Leighton’s home is not a product of Victorian antiquarianism, rather an expression of his artistic spirit.

An avid traveller, Leighton brought to London a unique collection of late 16th and early 17th century Syrian tiles, using them mainly for decorating the Arab Hall. A major influence was also the 12th century palace of La Zisa in Palermo that provided a model for various collaborations with artists and

makers such as Walter Crane and William de Morgan.

One of the notable features in the Arab Hall was a series of glass and plaster windows. A unique space for gatherings and entertainment of the most celebrated artists and society figures, the Arab Hall caused a sensation! Nothing comparable existed in London at the time, although Leighton quipped that he built it “for the sake of something beautiful to look at once in a while”.



The renewed splendour of Leighton House’s Arab Hall marks the fact that it was used for gatherings of the late Victorian era’s most celebrated artists and society figures.

Today, Leighton House brings a special perception of the figure of Leighton as a thinker and creator, revealing what it meant to be a great artist in the late Victorian era. The museum has been transformed and can now be enjoyed to its renewed splendour. The latest project has focused on a new wing, offering spaces for exhibitions, a learning centre and a collections store; whilst the new library bookcases by English furniture maker Luke Hughes and an 11 metre high mural by Iranian artist Shahrzad Ghaffari add a contemporary twist.

In Leighton’s studio, the Glaziers were captivated by his final unfinished painting depicting the nymph Clytie. She is stretching her hands out to the god of Sun to catch the light – a symbolism, allegorically resembling the Glaziers’ motto *Lucem Tuam Da Nobis O Deus*.

THE LATE PAST MASTER PETER DOE

One of the pillars of the Glaziers' Company, both before and long after his Mastership in 2008, has died aged 84 after a brave fight against challenging medical conditions for the last 20 years. Peter Doe was an exemplar of the senior figures in the Livery during that time who took it forward combining a deep-rooted respect for its traditions with an awareness that there should be change to keep pace with the evolving needs of the organisation and its members.

The tributes below reflect the esteem in which he was held and are a reminder to newer members of the Livery how the work and character of people like Peter Doe contributed so much to developing the institution they wanted to join in the first place.

Peter Doe, some memories

DAVID BALL remembers: Peter and I joined the Company within a year of each other; he followed me as Master as I did John Watson. There is a special kind of rapport between a Master and the one who follows him which endures in friendship.

We had already served on many committees together. One was on the board of Glaziers Hall when it got into serious financial difficulty. He was an accountant with a very successful career at Ernst and Young. I saw how he applied his skills to serving the Glaziers with the determination and assiduity which were his hallmarks.

He was intensely loyal to his school, his school friends and the neighbourhood where he grew up and lived all his life. He brought that same intensity of loyalty and commitment to the Glaziers. That loyalty created for him many lifelong friendships which he greatly enjoyed. Loyalty was in his nature so his enjoyment of friendships was well deserved.

Moral man

I knew Peter to be a very moral man and he had the courage to follow his moral convictions in his career at EY as well as in the Glaziers.

We shall always be reminded of him when we enter the River Room and see the remarkable tapestry made by prisoners and



Spreading the message of the Livery as Peter Doe always did – the tapestry he and Janet donated featured in the Glaziers' exhibition in the Guildhall Library in 2016, depicting as it does scenes from London.

donated by him and Janet after his Master's year. That gift says so much about him and his charitable activities and service to others and in particular to this company.

The Livery has lost not just a good friend, but an exemplary supporter and servant.

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DAVID DOE writes: My father cherished his tenure as Master – a milestone delayed due to his battle with Wegener's, an autoimmune disease targeting his respiratory system. Its symptoms resurfaced in his final years, persisting through lockdowns until his passing.

His year as Master was marked by memorable excursions, such as the idyllic visits to Cornwall, celebrated for its exquisite glasswork and the indulgence of endless cream teas, and the cultural experiences of Chester, Liverpool and North Wales.

A proud moment for Peter was donating the tapestry that now adorns the River Room during special events.

Upon retirement, Peter devoted himself to the Livery, the charity he chaired Employment Opportunities for People with Disabilities, and the Transport Trust. However, it was the Livery – its members in particular – which held a special place in his heart, as it was there that he and Janet forged enduring friendships.

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RICHARD BLAUSTEN comments: I was lucky enough to have had Peter Doe's friendly support and interest over many years, and greatly appreciated his warmth as Master. For many years, both he and his wife Janet were kind enough to do the proof reading of *The Glazier* with great care, Peter indeed almost until the end – and politely but firmly putting me right when there were any errors relating to the history or practices of the Livery.

In his quiet but determined way Peter brought great integrity and professionalism

to his career and the Livery. At 28, before becoming a partner of Whinney Murray (now EY), he was required to produce an independent assessment for the regulatory authorities of a proposed course of action by the late Robert Maxwell. He had to visit this powerful and intimidating mogul, known for his bombast and bullying, and quietly go through the figures and other information with him. He was not fazed by Maxwell's increasingly loud irritation.

Critical analysis

Peter's eventual written critical analysis was met by fury from Maxwell but firmly supported by his bosses and the Regulator with Maxwell being denied permission for what he wanted to do. If more people like Peter had much earlier stood up to the man who was shown to be a complete fraudster, a lot of subsequent damage could have been prevented.

Peter brought his professionalism in all things financial to his time of being in charge of the Livery's finances before coming Master. He was proud of the fact that he brought some order and proper reporting practices to the way things were done, and the current reporting practices of the Livery are based on Peter's reforms.

Peter was a firm advocate of Glaziers Hall being a facility which embraced use by members of the Livery for functions and also by other livery companies. He would have been delighted that a change in policy has made this a priority.

Something else Peter was very proud of was the tapestry depicting the Livery in the City which he and Janet had made for Glaziers Hall with the design being done by Helen Whittaker. In effect, Helen is now the custodian of the tapestry and when it is returned to the hall after repair work which she is overseeing, it will be something that will be a lasting monument to Peter's contribution to the Glaziers' Company. ■

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